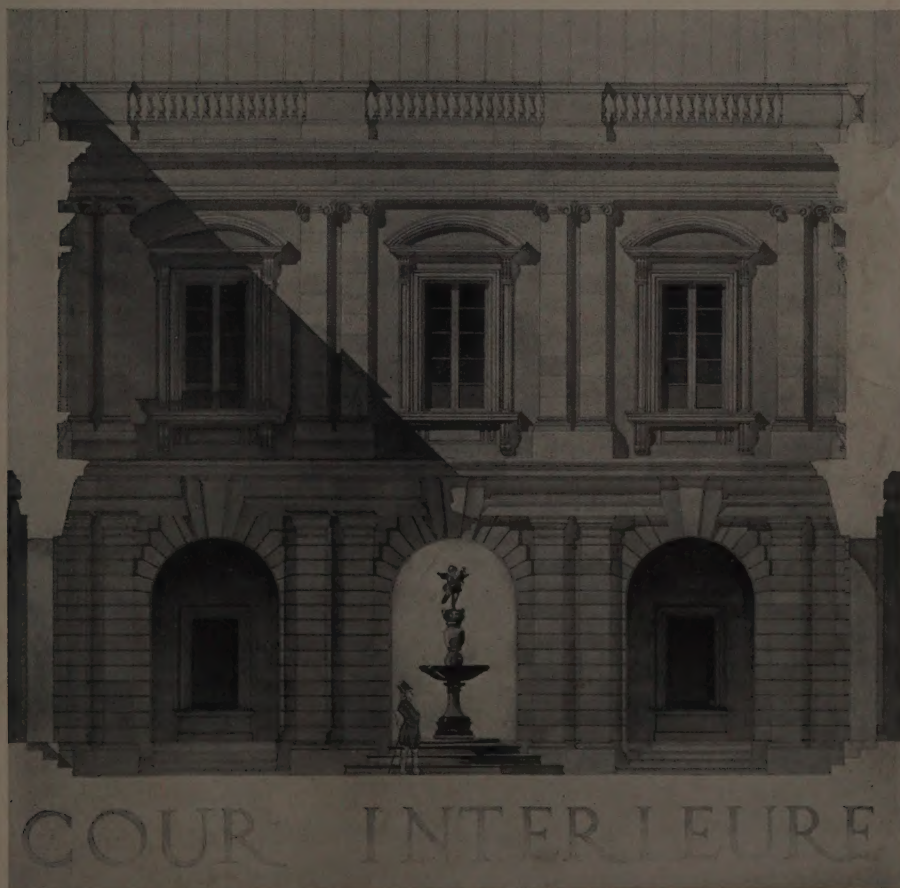


THE
BULLETIN
OF THE

BEAUX-ARTS INSTITUTE OF DESIGN



APRIL • 1935

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CLASS A ESQUISSE-ESQUISSE III—MARCH 5, 1935

The Critiques appearing in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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INTRODUCTORY ARTICLE

CLASS A PROJET V—A HYDRO-ELECTRIC PLANT

BY FREDERICK G. FROST

Today in this country, and in fact all over the world, the rivers and streams are being harnessed to serve mankind. So far, problems of this nature have been considered largely from the engineering standpoint.

Hydro-Electric plants not only furnish power and light to the neighboring communities, but actually increase the navigability of the waterway by maintaining a certain depth of water. Floods are also controlled and during the dry season enough water is conserved in the waterway's tributaries to furnish irrigation for the land.

The plants usually consist of a dam, a power house, in which the turbines are located, locks for raising or lowering the water traffic and a means of crossing the river. It is a problem worthy of intensive study for the architect.

The student will do well to turn to the recent engineering magazines, particularly the Engineering Records of the past year or two, in order that he may learn how such projects function.

THE INTERIOR OF A COURTYARD

ANALYTIQUE III

JUDGMENT FEBRUARY 19, 1935

The buildings surrounding this court are two storeys in height.

A treatment similar to that of the beautiful Massimi Palace or of the Farnesi Palace, would be appropriate. In any event, the superposition of two neo-classic orders of the better period of either the Italian or French Renaissance is required.

An open ambulatory about 12 feet wide in the clear, surrounds the courtyard. The storey heights are 20 feet from the first to the second floor level and 16 feet in the clear for the second storey. At least three bays are required, the courtyard being about 60 feet across, in the clear.

JURY OF AWARD

John V. Van Pelt, Leader
Gaetano Cecere
John D. Boyd

Harold V. Goubert
Francis A. Nelson
Auguste L. Noel
R. K. Posey

Charles Romer
Otto Teegen
Giles Whiting

Kenneth K. Stowell
Leonard B. Wamnes
Lessing W. Williams

CRITIQUE

BY FRANCIS A. NELSON

The program of the two storeyed treatment of the interior of a courtyard, was about as simple a problem as could be given and the jury was greatly disappointed that a larger percentage of good projets was not submitted. With innumerable Italian and French examples to study

it would seem that better proportions and better treatments could have been reached.

The problem was first and foremost a study in proportions and the relation of voids and solids. This was particularly true in the designs where the open ambulatory

occurred on both the first and second floors. Those using a solid wall with window openings on the second floor had a much simplified problem. The orders were used as an embellishment, the purpose of which was to add interest to the façade.

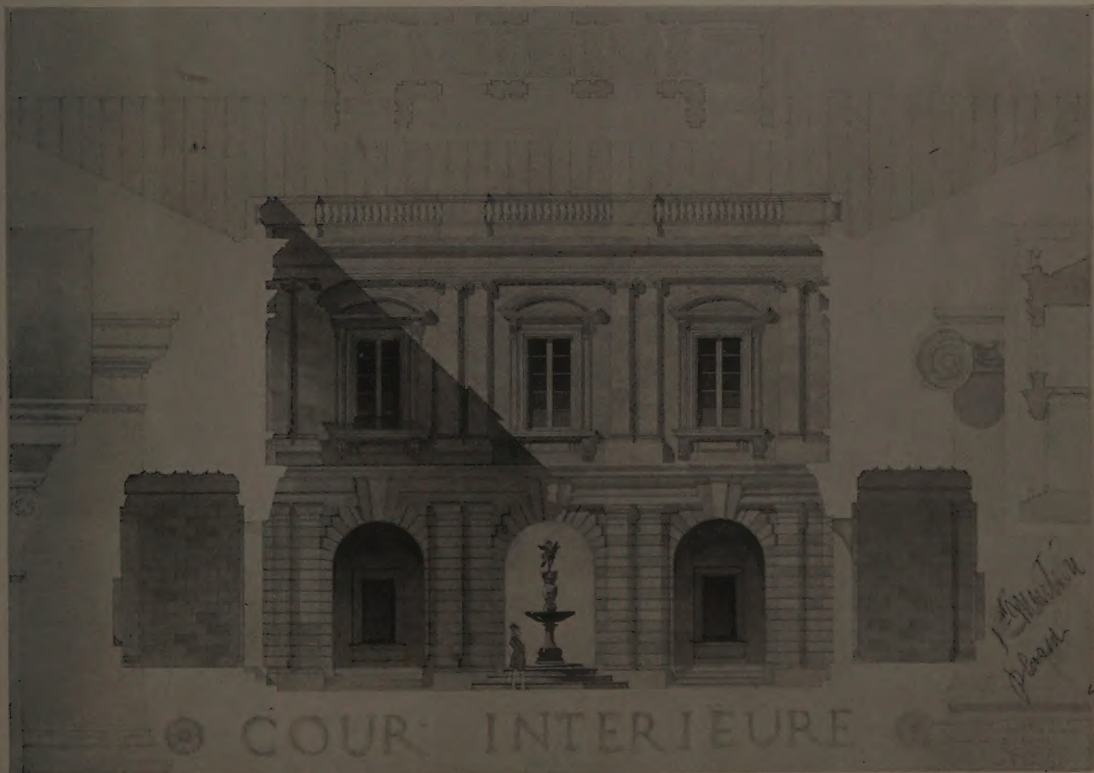
To some, the words "Italian Renaissance" apparently suggested only the Palladian motif. Many were the attempts to use this complicated form in repetition, with unfortunate results. A glance at a picture of the exterior of Palladio's Basilica in Vicenza, shows the unsuitability of using this motif with its square proportions, in a confined space.

The use of the early of Florentine arcade, with the arch resting directly on a free standing column as occurs in the Cancelleria Palace in Rome, although an authentic treatment, either in one or both storeys, did not appeal to the jury because of its extreme thinness and a lack of coordination.

A surprising number of projets showed an utter lack

of knowledge of shades and shadows. The most frequent offense was when an engaged column was used and the shadow of the lintel was shown with a projection of only half that of the column. Other errors were numerous and many drawings failed of higher rating for that reason.

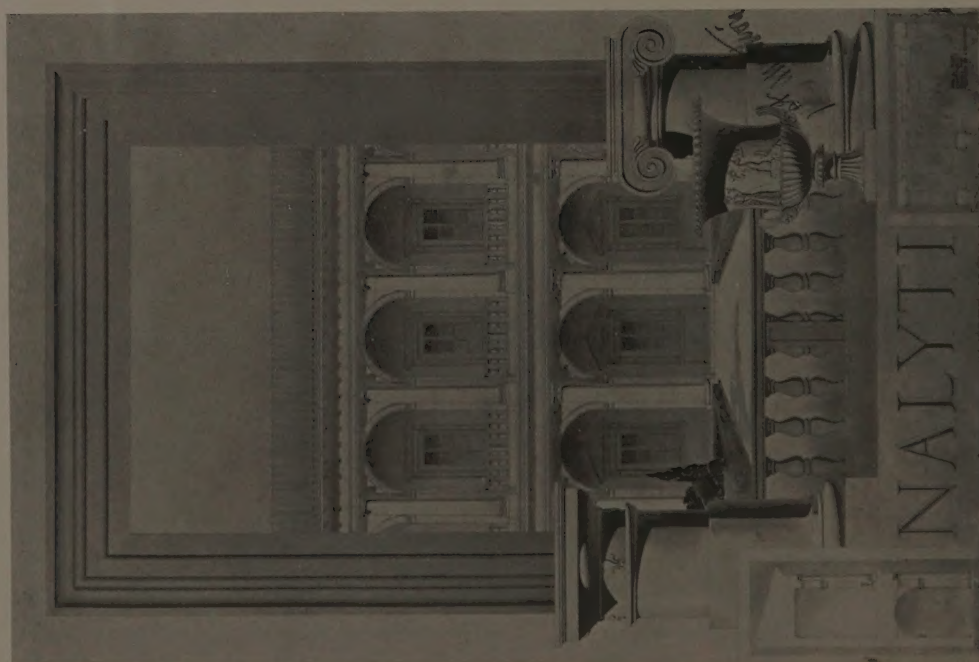
The number of First Mentions was limited and of these three were Placed. The design of L. V. De Witt, University of Illinois, was commended for its fine scale, proportions and dignity. If actually built, it would present a noble façade. E. M. Williams, Yale University, had a well proportioned and interesting grouping of openings with good Renaissance character. A fine solution of a difficult arrangement. D. K. White, Oklahoma Agricultural and Mechanical College, submitted an excellent sheet with a well studied straight-forward solution of the program, well proportioned and simply presented as should be the case with all Analytiques.



FIRST MENTION PLACED—L. V. DE WITT, UNIVERSITY OF ILLINOIS
ANALYTIQUE III—THE INTERIOR OF A COURTYARD



FIRST MENTION PLACED—E. M. WILLIAMS, JR., YALE UNIVERSITY
ANALYTIQUE III—THE INTERIOR OF A COURTYARD



FIRST MENTION—J. C. HULSE, GEORGIA SCHOOL OF TECHNOLOGY



FIRST MENTION PLACED—D. K. WHITE, OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE
ANALYTIQUE III—THE INTERIOR OF A COURTYARD

AN ALUMNAE BUILDING

CLASS B ESQUISSE-ESQUISSE III

JUDGMENT FEBRUARY 19, 1935

The Alumnae Association of an old established American College proposes to erect a club house that will harmonize with the traditional architectural character of the existing building.

The site approximately level is on a corner of two equally important roads meeting at an angle of 160 degrees and is within the confines of the campus. Provision shall be made for:

1. Entrance Hall with information desk and office adjoining.
2. A large room to be used as a Club Room or Assembly Hall not exceeding 1,500 sq. ft.

3. President's office with Secretary's room adjoining.
4. Trustees' Room seating 12, adjoining President's room.
5. General Secretary's office.
6. Assistant General Secretary with stenographer's room adjoining.
7. General Office for four assistants.
8. Recording Secretary's office with room for storage of records.
9. Necessary coat rooms, toilets, etc.
10. Ample storage in basement or attic for storage of alumnae regalia.

JURY OF AWARD

A. Musgrave Hyde
Ward Fenner

E. H. Fougner
Philip L. Goodwin

Newcomb T. Montgomery
Harold Tatton

Louis Walsh
Wakefield Worcester

CRITIQUE

BY PHILIP L. GOODWIN

The requirements for this sketch indicated a small type of building, having some homelike quality to receive returning graduates of a women's college. In the Club Room they would meet and at the Secretary's rooms and information they would find out the programs for which they had returned to college. The jury felt that the Club Room should be expressed as the most important feature in the building and the information and check rooms should be convenient to the entrance as well as the General Secretary's office. It was deemed better also to put the Trustees' Room away from the center of the building, as it was only occasionally used.

The only Mention given was to H. Kohlman of the University of Notre Dame, because of its simple and convenient plan. The technical execution of the sketch was not remarkable. The large bay expressed the big room which was easily and directly approached from the entrance. Information and General Secretary were close at hand. The character of the elevation was in keeping and in scale.

The seven drawings receiving Half Mention were as follows:

J. A. d'Epagnier, Catholic University of America—the good points of his drawing were the scale and type of building. The plan in general was good, but it might be noted that the General Secretary on the second floor was lighted by a bullseye window about 18 inches in diameter, and had no other light.

C. R. Campbell, University of Notre Dame, went to the other extreme and put a monumental window in the comparatively small and unimportant Trustees' Room, while the Club Room, the most important item was in a minor wing.

N. D. Shambleau, University of Notre Dame, presented another sensible and convenient plan, but with only a moderate degree of skilled presentation.

J. J. Swigart's sketch, from Princeton University, was well presented and showed a certain originality. It attempted to take into consideration the 160 degree road junction in front of the building by means of an asymmetrical plan and covered arcade between the Club Room and the rest of the building. It also showed the relation of the building to the other college buildings. All this was very much in its favor, but the long narrow hall for some of the offices was poor and some of the minor arrangements of conveniences seemed to be dictated by the necessities of the scheme rather than convenience.

T. Danahy, University of Illinois, presented a good sketch but the elevation did not appeal greatly to the jury. General Secretary and Information were not well placed and the plan showed a monumental quality that was hardly necessary for such a building.

J. Pfendt, Armour Institute of Technology, had a convenient and simple plan which was much liked. Presentation of a sketchy quality, which was almost too sketchy however. The raised roof over the Club Room was unnecessary from almost every point of view.

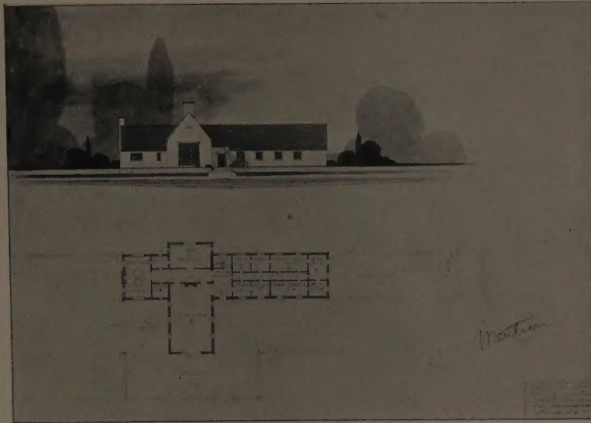
Perhaps the most clever presentation was one shown in perspective by R. B. Carter, Oklahoma Agricultural and Mechanical College. Real ability was shown but had he given sufficient thought he would not have constructed a monumental tower with double staircase leading to a room which was not required in the program and seemed to be of no use.

It is to be noted that few in this competition showed any qualification for able presentation and those who did, often let it run away with them so that their plans were not really suitable. In addition, it should be mentioned that a number of simple, good little plans were very poorly presented.

The general quality was not high in this sketch.



HALF MENTION—H. C. DAVENPORT, JR., PRINCETON UNIVERSITY
CLASS B ESQUISSE-ESQUISSE III—AN ALUMNAE BUILDING



MENTION—H. KOHLMAN, UNIVERSITY OF NOTRE DAME
CLASS B ESQUISSE-ESQUISSE III—AN ALUMNAE BUILDING

A GROUP OF MUNICIPAL BUILDINGS

28TH PARIS PRIZE, SECOND PRELIMINARY COMPETITION

JUDGMENT FEBRUARY 28, 1935

One of the principal cities in the United States has decided to erect a City Hall, a District Court Building, and a District Police Station, grouped on a plot of ground located in the centre of the city.

The site is 480 feet by 600 feet. One of the short sides faces the principal avenue of the city, and minor streets bound the other three sides. An important street ends at right angles to the principal avenue and on the axis of the property.

The buildings are to be arranged on the plot so as to permit of ample space for receptions by the Mayor of distinguished visitors to the city, at the main entrance to the City Hall. In connection with this entrance there shall be an Entrance Court, so that the Mayor may address citizens and assemblies gathered in the open, and review parades. The remaining portion of the plot is to be appropriately landscaped as a park with architectural attributes such as statues, fountains, etc.

The requirements are as follows:

A. City Hall.

1. Offices of the Mayor; reception room, private office and offices for secretary, clerks and attendants.
2. Offices of the President of the City Council; reception room, private office and offices for secre-

tary, clerks and attendants.

3. Council Room for the City Council having 50 members, and ample room to receive the public for hearings including anterooms, conference rooms, and offices for clerks and attendants.
4. A large reception room and banquet room with necessary service room for receiving and entertaining noted visitors and guests.

The basement of this building shall be utilized for filing records, lockers, and etc. Requirements 1, 2 and 3 shall be located on the principle floor level and 4 may be located on the second floor.

B. District Court House.

First Floor:

1. Entrance Hall and main stairs.
2. Three Court Rooms with Judges' chambers, robing room, and offices for secretary, clerks and attendants, in connection with each Court Room.

The second floor shall contain three Court Rooms, the same services as on the first floor; and the basement or extension to contain twelve (12) detention cells with attendants' quarters and services, file records, and etc. Special elevators for Judges and prisoners are to be provided.

C. *District Police Station.*

First Floor:

1. Large room containing desk where the Police Captain or Sergeant officiates with three or four conference rooms adjoining.
2. Patrolmen's room, detectives' rooms, clerks' offices, license bureaus, etc.

The second floor to contain dormitories and general service rooms. Basement or extension to contain twelve (12) detention rooms with attendants' quarters, files, etc.

D. *Garage.*

A garage is to be provided that will serve buildings A, B, and C, of sufficient size for at least 40 cars. In addition parking space for 75 cars is to be provided on the grounds. A passage or loggia connecting the garage to buildings A, B, and C will be required.

All the usual service and toilet facilities both public and private, required for the different elements are to be included.

JURY OF AWARD

Joseph H. Freedlander, Chairman
Chester H. Aldrich
John W. Cross

A. Loomis Harmon
Edward S. Hewitt
A. Musgrave Hyde

Ely Jacques Kahn
Frederic R. King
Julian Clarence Levi

Electus D. Litchfield
John V. Van Pelt

CRITIQUE

The jury in considering the program, realized that the general disposition of the major elements was fixed, i.e., the City Hall to face the principal avenue and the Entrance Court flanked by the Court House and Police Station, consequently as so much was definitely established, the jury examined carefully the detail study of the individual buildings. In general too much of an attempt was made to present picture plans without study of the actual requirements of each particular building and where this was not done it was favorably commented upon.

The drawings did not seem to be up to the usual standard. There were many outstanding faults of detail such as completely unlighted court rooms with no sky-light lighting or possibility of any daylight. In a majority of cases the Entrance Court was not sufficiently important and in many the details were not well worked out and the necessary services not properly connected. The four projets selected seemed to meet the general requirements best. Of these, three, namely by T. T. Russell, L. W. Smith and P. M. Heffernan, had separate buildings, whereas A. Waldorf had connected the three buildings making it practically one.

In P. M. Heffernan's (Harvard University) plan, the Council Room was of ample size and capable of being lighted from side courts. The Mayor's and President's offices were well placed and had ample assistants' rooms also well placed. The reception room over the foyer was well located and there was ample vertical circulation. The court rooms all have exterior light at one side with the judges' rooms properly connected. In the Police Station, the central position for the Captain with conference

BY EDWARD SHEPARD HEWITT

rooms adjoining were considered well disposed. In this problem the garages were under the terrace with passages to connect with the buildings. On the whole it was a straightforward solution of the problem meeting all the requirements of the program.

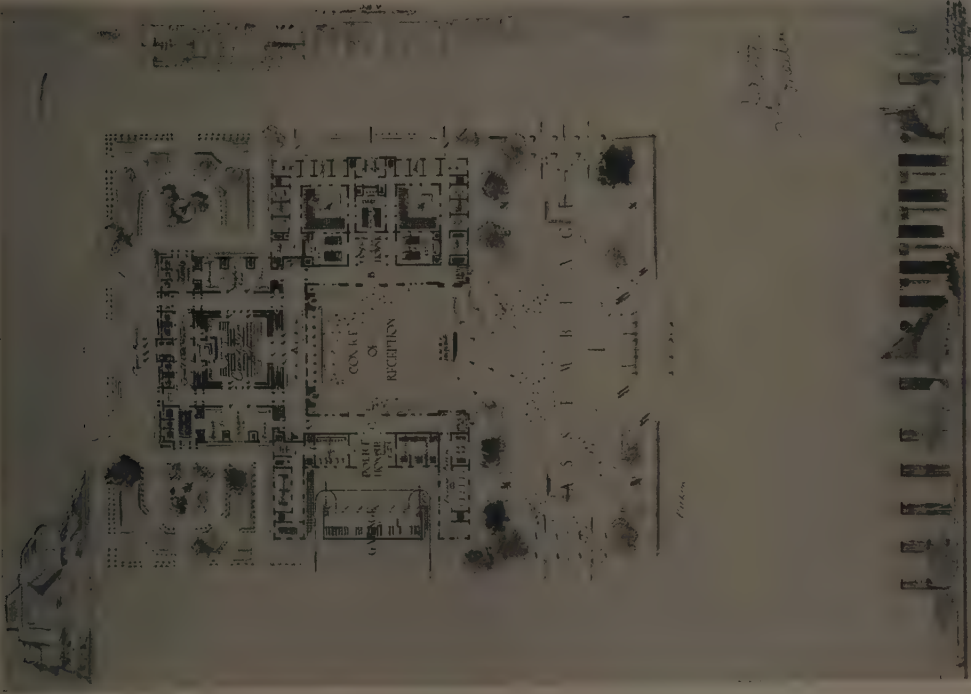
L. W. Smith, of Princeton University, had a somewhat similar arrangement, with the court rooms all lighted at the side. The general disposition of the plan seemed to meet the requirements in a logical manner.

T. T. Russell, of University of Pennsylvania, had a similar scheme but with the reception room on the ground floor instead of over the foyer, with the Mayor's and President's offices directly off the foyer. In this plan the treatment of the Mayor's suite was considered less practical since it is more natural to go through the assistants' offices to reach the Mayor or the President. In the Court House the court rooms were very badly lighted. To adequately light them, the small inner courts should have been very much larger. In general, however, it seemed to meet the problem very satisfactorily.

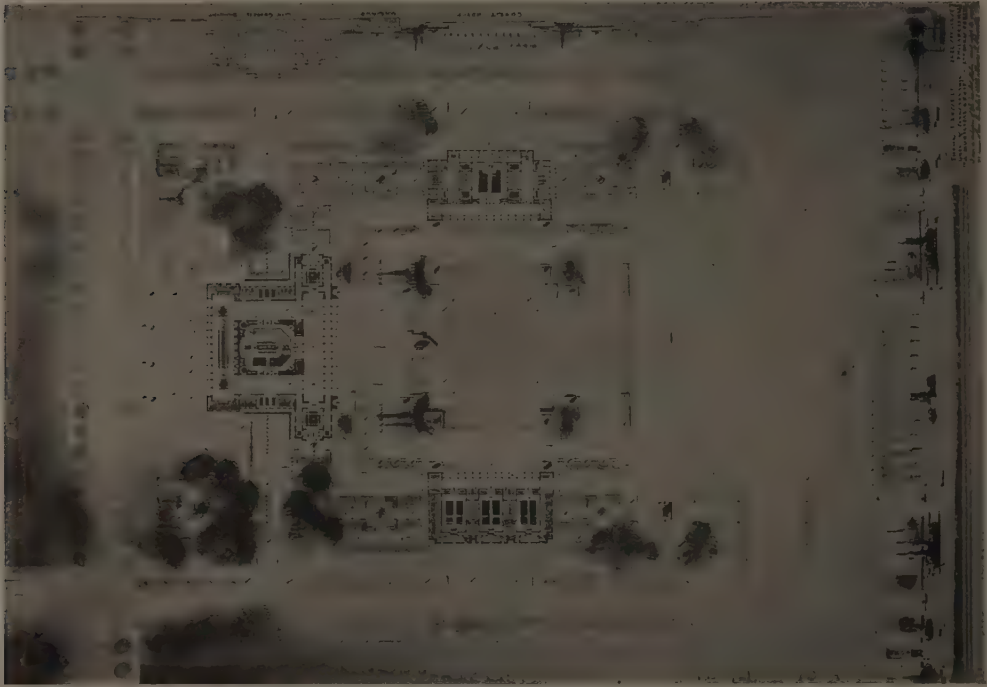
A. Waldorf's projet was somewhat different in that the Police Station and the Court House were connected and form practically one building with the City Hall. There were faults in this plan, however. It received considerable commendation on account of the frank attempt to meet the problem by a difference between the Court House and the Police Station, this unsymmetrical treatment, thus gave better facilities for the Court House and Police Station. An objection was made to one set of court rooms which was without light except as it came from across a corridor.



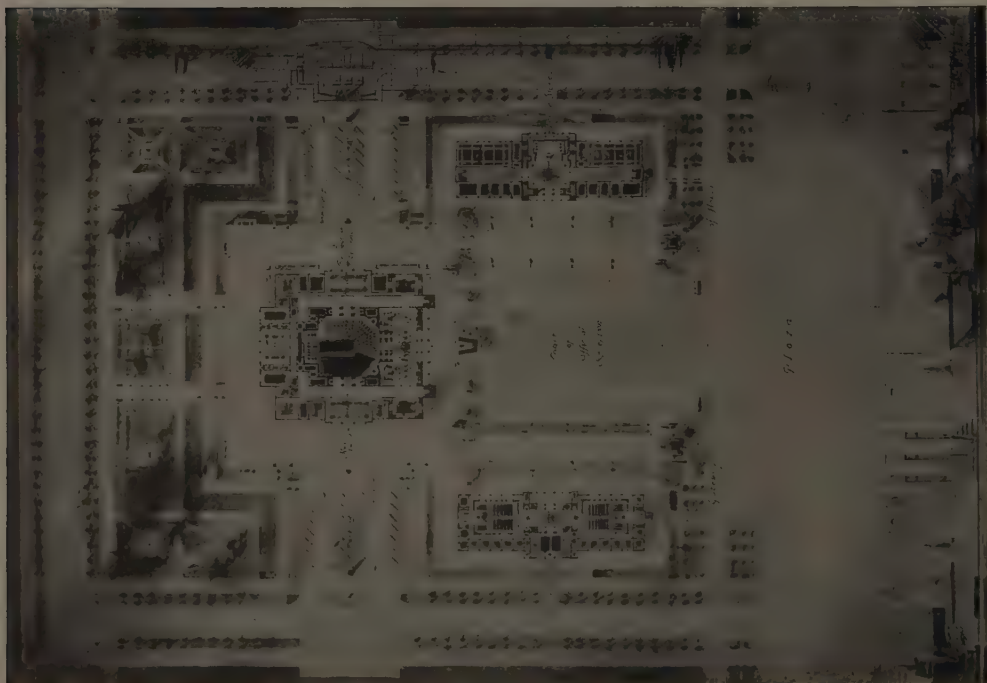
SECOND MEDAL, SELECTED—P. M. HEFFERNAN, HARVARD UNIVERSITY
28TH PARIS PRIZE, SECOND PRELIM



SECOND MEDAL, SELECTED A. WALDORF, NEW YORK CITY
GROUP OF MUNICIPAL BUILDINGS



MENTON, SELECTED—T. RUSSELL, UNIVERSITY OF PENNSYLVANIA
28TH PARIS PRIZE, SECOND PRELIMINARY COMPETITION—A GROUP OF MUNICIPAL BUILDINGS



MENTON, SELECTED—L. W. SMITH, PRINCETON UNIVERSITY
28TH PARIS PRIZE, SECOND PRELIMINARY COMPETITION—A GROUP OF MUNICIPAL BUILDINGS



FIRST MENTION—J. COPPOLINO, BEAUX-ARTS INSTITUTE OF DESIGN



FIRST MENTION—C. IAIA, BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF SCULPTURE—STUDY FROM THE NUDE

DOORWAY DECORATION

SCULPTURE PROGRAM VI

JUDGMENT MARCH 4, 1935

The Italian Government is sponsoring in the United States the erection of a modern office building, centrally located in a large city, which will house all activities pertaining to Italian Industries, Art and Culture.

The main entrance, as shown in the accompanying print, will have as an important feature a large bronze decoration over the doors and carved in the stone block above it, the seal, coat-of-arms, or symbol of Italy.

The problem, therefore, is to design a panel 16' 5½" high by 10' 8" wide, suitable for bronze, in high or low relief or a combination of both, incorporating also in the design the sections framing the doors; the doors measure 7' high by 3' 2" wide. The treatment, size and design for the stone block above the panel is also part of this problem.

JURY OF AWARD

Gaetano Cecere
Robert G. Eberhard

Ulric H. Ellerhusen
John Flanagan

Anthony deFrancisci
Karl H. Gruppe

Charles Rudy
Ezra Winter

CRITIQUE

BY ULRIC H. ELLERHUSEN

I recall with pleasure the "Doorway Decoration" competition, recall also the long and impressive line of designs displayed and the many expressions of appreciation by members of the jury.

The four illustrations give a fair indication of the principal types of designs of which many were quite successful, but among the 42 models submitted there were many which showed that the students had grasped some of the principal points of the problem, but lacked sufficient technical skill to tell their story with the necessary degree of clarity.

In this problem, which called for a proper relation of two materials, stone and bronze, the stone shield seems to have been the stumbling block. Many were ill-shapen and some disregarded even the given dimensions. One model, with a figure in the bronze panel cleverly indicated in violent diagonal action, continued this action with another figure, also diagonal, in stone in place of the shield or some other simple emblem of Italy, making the whole design entirely too restless.

On the other hand, restraint was carried almost too far in design by J. Coppolino, who had a pleasing architectural solution, though a little too small in scale. The bronze should have been treated bolder with the color distributed more evenly, or, if uneven, with a definite pattern other than the suggestion of a cross produced by putting the four pale panels representing the four cities in the four corners. As a rule we do not seriously consider the symbolism, or lack of it, suggested in these small models unless it was specified in the program. Since the designer named his panels, to call attention to the fact that he devoted them to the Arts—one each to Music, Poetry, Painting and Sculpture (and none for Architecture)—and only one panel for "Science," the impression would be that Italy has contributed nothing in Architecture and little in Science in spite of the fact that even a very short list of the world's great scientists of necessity includes Da Vinci and Gallelio.

Now, since Science is divided into different branches as in Art, if several panels had been used to depict the Sciences as well as the Arts, not only a better color distribution but a more balanced symbolism would have been the result. The shield of this design, while of good proportion, is too pear-shaped. It would have been improved by a broken silhouette with an echo of the perpendicular and horizontal lines characteristic of the type of architecture which the doorway indicates. The empty part of the ribbon might also have been less insistent.

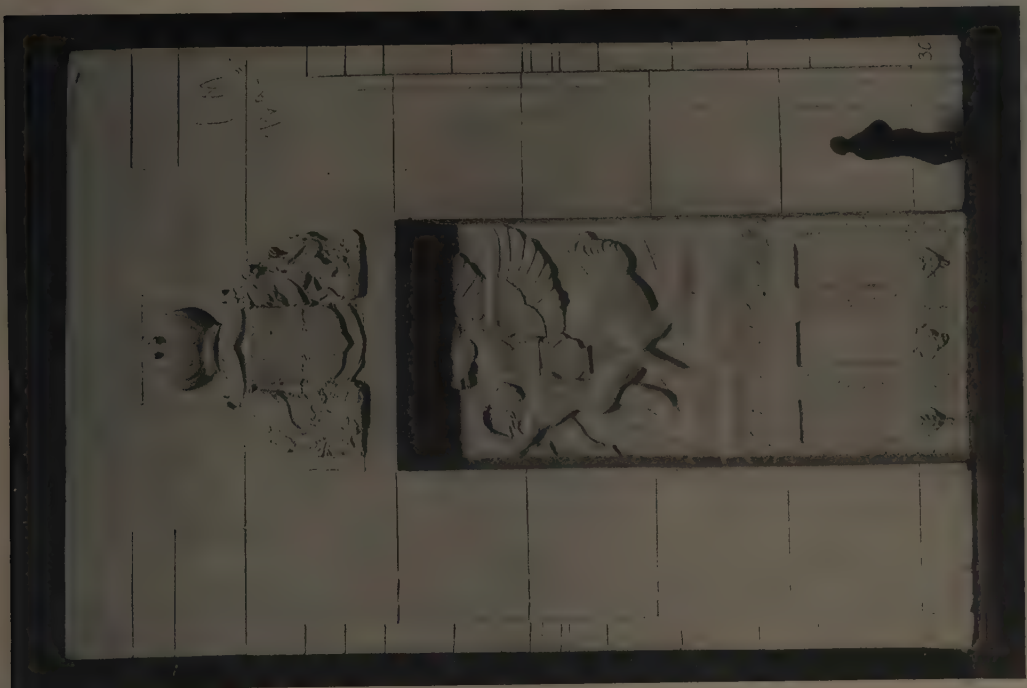
Design by M. E. Bacon, Jr., is, on the whole, a very

good solution. The bronze panel is agreeable in scale and well composed. The spots on the doors might be reduced somewhat, the crown on the shield is too bulky, and the rather fussy and irregular waves on the panel should either be eliminated or enlarged to a more formal pattern. These minor changes would further enhance the charm of this design.

Design by J. Amore, shows that the author not only fully grasped the essence of the whole problem, but that he knew how to make the most of it. In this striking design, the properly related stone forms of the shield in no manner compete with the bronze decoration. The scale of this bronze panel suggests that it is but a detail of a large building. The design reads easily and is remembered because of the forceful and contrasting effects produced by the clever handling of light and shade or color. While many designs introduced the "boot" of Italy, mostly a confusing relief map in an already overcrowded background, this design not only used a plain flat background for the "boot," but by surrounding it with a brilliant water motif created a colorful setting for the figure and other symbols of Italy's greatness. Many others had placed objects near the top of the panel in an effort to break the strong horizontal shadow. This one succeeded admirably while most of the others merely destroyed the simple oblong shape of the panel, in some cases even cutting into the stone to produce a "transition" which was not called for.

The panel design by A. Wein is very good. Unfortunately the student had not completed the shield at the time of the judgment. If it now appears a little too important, it must be remembered that it should be of the same color tone as the other stone work. The bronze panel is interesting in spotting and is effectively handled. The plain background adding much to the easy reading of the design. The bearded figure seems to hold a Christian symbol and the cross in the shield suggests the same, it certainly is not the cross of the Arms of Italy.

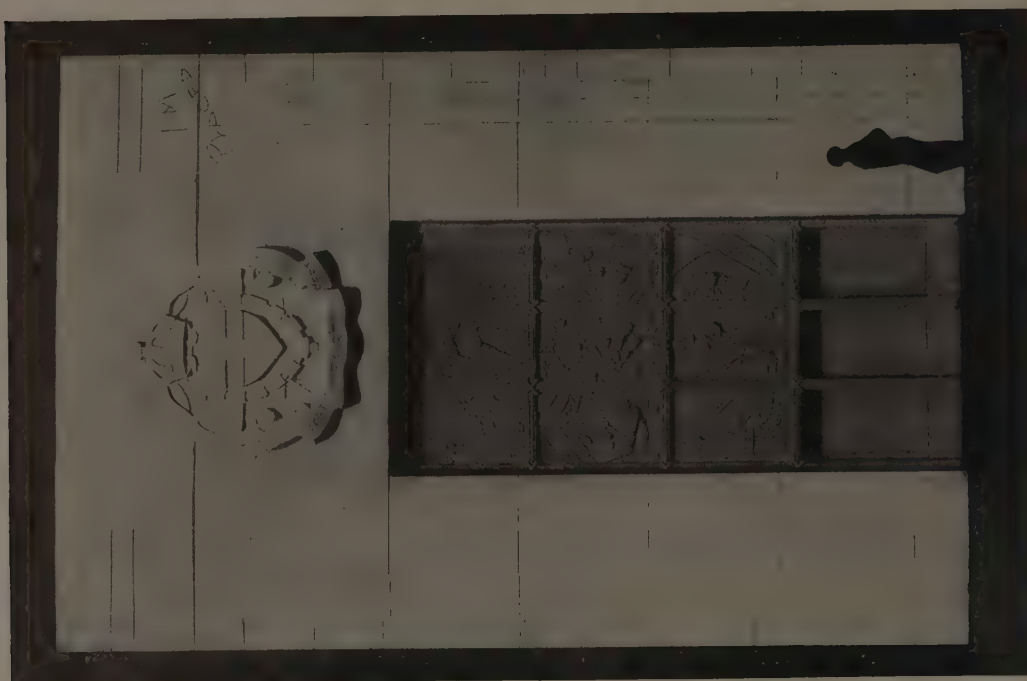
In spite of these defects I would place the design of this bronze panel only second to Amore. These two by Amore and Wein have that directness of statement which would add distinction to the main entrance of the building. They are not as directly derivative in type as is Coppolino's, which suggests another nine-panel door and Bacon's which with its familiar classic motif suggests a classic type building rather than the sheer walls of the present-day office building. This design is equally suitable for a small medal, but the two designs first mentioned are unmistakably for a large space and thus command attention.



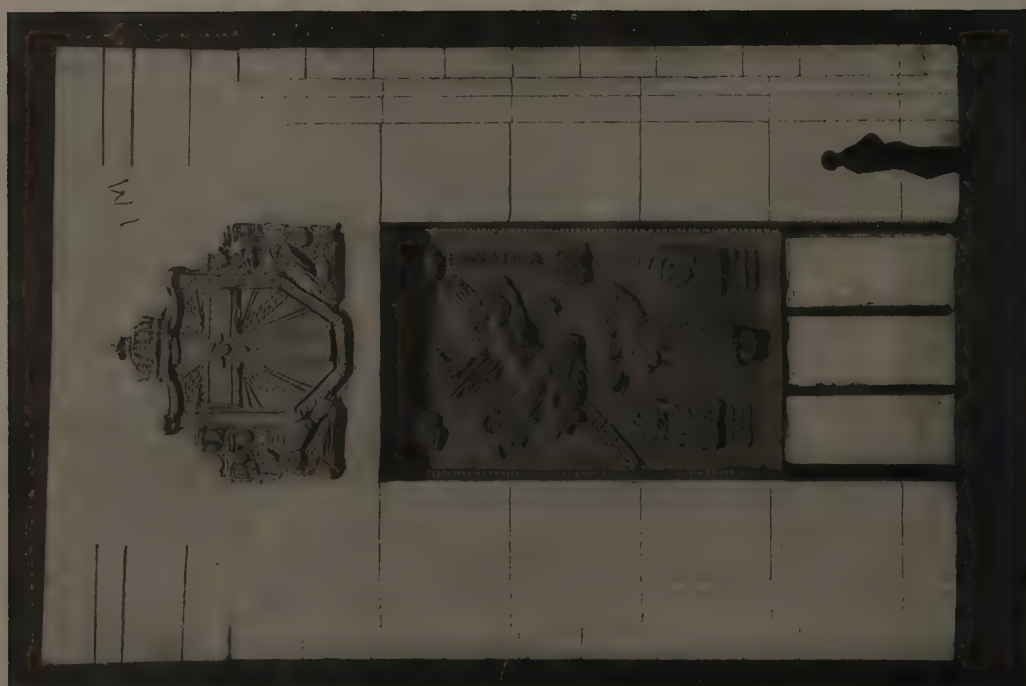
FIRST MENTION PLACED--M. E. BACON, JR., BEAUX-ARTS INSTITUTE OF DESIGN
SCULPTURE PROGRAM VI--DOORWAY DECORATION



FIRST MENTION PLACED--J. AMORE, BEAUX-ARTS INSTITUTE OF DESIGN
SCULPTURE PROGRAM VI--DOORWAY DECORATION



FIRST MENTION PLACED- J. COPPOLINO, BEAUX-ARTS INSTITUTE OF DESIGN
SCULPTURE PROGRAM VI—DOORWAY DECORATION



FIRST MENTION—A. WEIN, BEAUX-ARTS INSTITUTE OF DESIGN

AN OPEN-AIR MUSEUM

CLASS B PROJET III

JUDGMENT MARCH 5, 1935

A great city has a splendid park extending from its suburbs well into the heart of the city itself. A large river runs through the park and from its high banks a picturesque view is obtained of the city's distant tall buildings. A great art museum has been erected in the park and it is now proposed to create at a point near the museum a monumental terrace or terraces on the river bank which will serve as a hall of sculpture for permanent and annual exhibits.

A wide boulevard passes the art museum and the property set aside for the terrace on its land side. From this driveway and its attendant walks, a general view may

be had of the entire terrace, the river below, the park on the further bank, and the city in the distance.

The space set aside for the terrace is to be approximately 800 feet long in a North and South direction parallel to the river and 200 feet in depth. Here in a setting of formal planting and appropriate garden motifs such as fountains, pools, walls, steps, pathways, etc., are to be placed the sculptural exhibits both annual and permanent.

Definite provision is to be made for: "A" An antique frieze in low relief approximately 40 feet long and 7 feet high as well as four Greek bronze figures of great beauty.

JURY OF AWARD

Lewis C. Adams	William H. Gompert
W. Pope Barney	John Theodore Haneman
Dwight James Baum	A. Musgrave Hyde
Theodore E. Blake	Frederic R. King
Gaetano Cecere	William Welles Knowles
Joseph H. Freedlander	Electus D. Litchfield
Joseph H. McGuire	Peter Schladermundt

H. Oothout Milliken
John C. B. Moore
Charles L. Nutt
Carl L. Otto
R. K. Posey
C. W. Riley

Leonard Schultze
Ernest Sibley
Paul Simpson
Lucian Smith
Otto Teegen
Leonard B. Wamnes

School Representatives:
Robert Schmerz, Carnegie Institute of Technology

Harry Gnerre, Atelier Gnerre
W. R. Amon, New York University

CRITIQUE

BY H. OOTHOUT MILLIKEN

A program can only be judged justly by its results. Early in the evening many of the jury criticised the program as being too indefinite. By the time the medal jury had taken over the final awards the consensus of opinion was that, while there were few outstanding projects, there were more really good ones than usual in a Class B judgment. Personal experience leads one to believe that B. A. I. D. juries are fairer than most in realizing that judgments should be based on the requirements of the program rather than on ideal technical solutions. This explains awards which may occasionally appear to be inconsistent with the stated title of a competition.

Again speaking personally, the writer is a great believer in suggesting the student begin his study by restating in his own words the essentials of a program. It avoids many esquisse difficulties. This program called for an Open-Air Museum, near a museum building, on a

terrace or terraces above a river; from a boulevard on the land side the view embraced the terraces, the river and its far bank, with a great city in the background. A rather small antique frieze and four statues were the only pieces of sculpture specifically allotted to the site.

Clearly the program was not asking for a park with some architectural sculpture in it. It seemed to many jurors that any large amount of sculpture would require separation of the space into units, as the best museum galleries are broken by walls, giving smaller objects rather intimate settings. Yet the whole composition should be integrated when seen from the boulevard above.

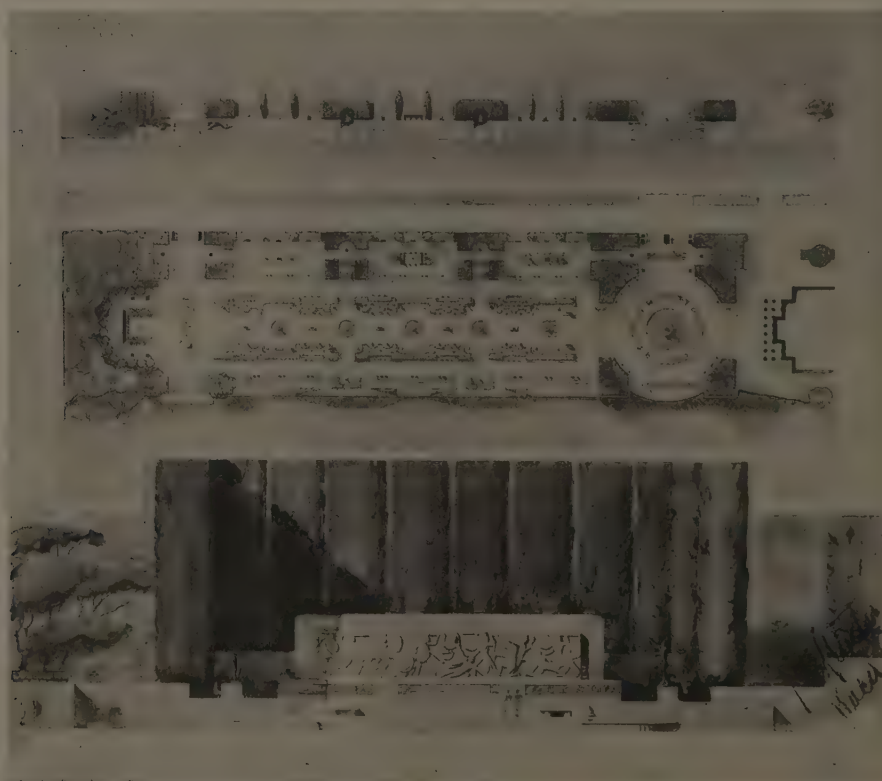
The two rather similar parts of H. M. Abbot and C. P. Andrade were good exhibition gardens, T. J. Russell carried the idea into a better scale. Quietly studying the photographs, as the conscientious critic is now doing, one wonders what collection of sculpture would look its

best on the great succession of splendid terraces laid out by J. E. Dundin, the annual exhibits would get shade and shadow and probably look very well on the fringe of the woods.

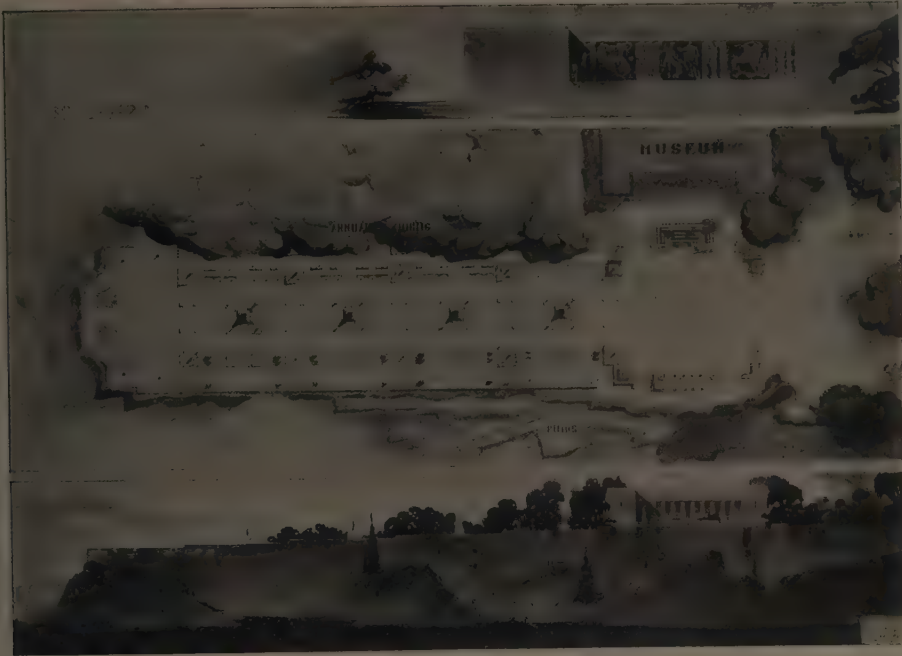
The common parti was that of T. J. Russell and C. H. Wheeler, the stairs coming down in the middle onto a large space which divided the property into two halves. We saw hundreds of this type and their faults are still discernable in the two premiated. Monumental steps come down onto an arid space where you are left uncertain whether to stand baking in the sun or go on down more steps to see if there is a boat on the river. There is no mention of a water entrance in the program and the steps continuing on down seem to force you to continue on down and destroy the quality needed for an exhibition. Few even justified by titles the division into halves. The common spot for the frieze was on the wall of the stairs coming down onto the terrace. This proved highly unsatisfactory. It remained for T. J. Russell to have the bril-

liant idea of placing the frieze on a motif recalling fountains in small Roman piazzas where it was protected from handling and enhanced by reflection in the pool. Most of the jury preferred a more intimate setting for the frieze such as C. P. Andrade's. This parti, with the museum building in close connection was generally considered most satisfactory. One or two projets showed the frieze elevated on columns, which seems logical, it was quite possibly the best way to emphasize the importance it had although in J. E. Dundin's design it was very well placed at a height where the eye could clearly see it, and in excellent relation to the museum building the starting point and reason for the creation of the outdoor museum.

It is difficult for young students, at a distance from cities where open spaces are well laid out, to understand from plans or photographs the qualities necessary in civic landscape design. The jury felt that, on the whole, the grasp of these problems in this competition was above the average.



FIRST MENTION PLACED—H. M. ABBOTT, UNIVERSITY OF PENNSYLVANIA
CLASS B PROJET III—AN OPEN-AIR MUSEUM



FIRST MENTION PLACED—J. E. DUNDIN, CATHOLIC UNIVERSITY OF AMERICA



FIRST MENTION PLACED—T. J. RUSSELL, UNIVERSITY OF ILLINOIS
CLASS B PROJET III—AN OPEN-AIR MUSEUM



FIRST MENTION PLACED—C. H. WHEELER, UNIVERSITY OF PENNSYLVANIA
CLASS B PROJECT III—AN OPEN-AIR MUSEUM



FIRST MENTION PLACED—C. D. ANDRADE, JR., UNIVERSITY OF PENNSYLVANIA

AN AUTOMOBILE FACTORY BUILDING

CLASS A ESQUISSE-ESQUISSE III

JUDGMENT MARCH 5, 1935

A large automobile company manufacturing a popular priced car proposes to erect an automobile factory in a suburb of a city.

It is intended that automobile bodies, wheels, frames, axles, springs, clutches, motor blocks, radiators, etc., will be made elsewhere and brought to the factory either by truck or by rail. Space for the Foundry and Forge Shop shall be provided for future construction.

The site is generally level, and 3,000 feet wide in front by 4,000 feet deep, and lies north of a main highway running east and west. The railroad runs along the east side of the property and one or more sidings are to be brought into the property from the north.

The present capacity of the plant is to provide for the manufacture and assembly of 100,000 cars per year. It is to be borne in mind that provision must be made in all parts of the building for adequate expansion.

As it is necessary for the efficient operation of the plant that materials as received, fabricated and assembled move along direct lines with a minimum of handling, consideration should be given to proper daylighting of the buildings. Column spacing of 20 ft. x 50 ft. or 40 ft. x 50 ft. is requested for the manufacturing building.

The buildings required are as follows:

ADMINISTRATION BUILDING:

To be two storeys and basement, 30,000 sq. ft. total, with the addition of necessary garage for the executives' cars.

MANUFACTURING BUILDING:

The manufacturing building, the greater part of which should be of one storey, will consist of one large open shop without partitions, except those enclosing toilets, lockers and lunch rooms, etc. Other partitions as desired will be erected by the Owner.

Railroad sidings will enter the building on each side, one for receiving of materials and the other for shipment.

The building will consist of three major divisions as follows:

- 1) Motor Assembly which will occupy about four bays in width and contain about 400,000 square feet of floor space.
- 2) Car Assembly which will occupy about four bays in width and contain about 320,000 square feet on the ground floor. Over this portion there should be a second storey about 100 feet wide for storage of bodies and other parts which may be fed to the Car Assembly line below. The assembly line will extend nearly the full length of the building.
- 3) Car Storage and Shipping which will occupy about 320,000 square feet of floor space.

The one storey portion should be not less than 14 feet high in the clear. The same clearance should be provided below the second storey portion. The second storey should be 12 ft. high in the clear. There should be a clearance of 22 ft. above the rails where the tracks occur.

Power House 4,500 sq. ft.

Future Foundry 200,000 sq. ft.

Future Forge Shop, Heat Treat, etc., 200,000 sq. ft.

Parking Space for 1,000 employees' cars.

Adequate provision for employees' lockers and lunch room, and toilets must be made. Lunch room should accommodate 500 at one time. There will be approximately 5,000 employees.

JURY OF AWARD

Lewis G. Adams
Joseph H. Freedlander
William H. Gompert

Philip L. Goodwin
A. Musgrave Hyde

John C. B. Moore
Carl L. Otto

Leonard Schultze
Otto Teege

CRITIQUE

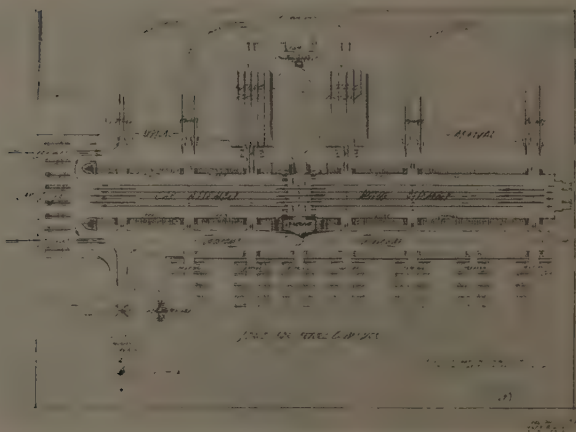
For Class A work, the sketches were not of high standard. They showed very little familiarity with plans or aerial photographs of large scale factories of any type.

The importance of railroad sidings which govern the placing of factory units in characteristic fashion, was largely overlooked.

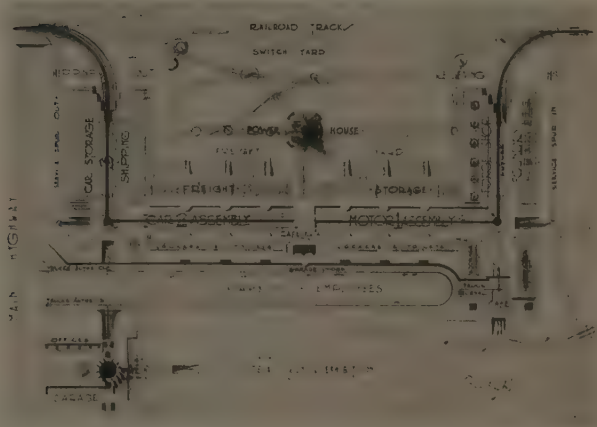
BY JOHN C. B. MOORE



MENTION—F. MONTANA, NEW YORK UNIVERSITY



MENTION -S. PILAFIAN, NEW YORK UNIVERSITY



MENTION—S. KATZ, NEW YORK UNIVERSITY
CLASS A ESQUISSE-ESQUISSE III—AN AUTOMOBILE FACTORY

The sketches most typical of this special problem were those which placed the assemblies in a single line. Three sketches which adopted this scheme were selected for mention and two others for half mention:

S. Pilafian, New York University—Simplest, most normal in function, best choice of location for future foundry and forge; crowded at the storage end of the assembly line, circulation cumbersome in making direct shipments.

S. Katz, New York University—Equally good from a functional point of view but tight and closed in composition; forge and foundry treated too much as integral parts of the composition for future additions.

F. Montana, New York University—Similar to the first sketch but less carefully thought out in detail, and less well presented as a sketch; more free, however, at the delivery end of the assembly line.

F. E. Innocenti, New York University—Longest possible assembly line because placed diagonally on the plot;

administration not in a position of control, location of forge and foundry haphazard. Circulation at the beginning of the assembly extremely tight, sidings badly arranged, power plant remote.

G. C. Rudolph, University of Pennsylvania—Long assembly line with storage and shipping well arranged. Sidings badly planned; administration not in a position of control.

Three sketches were selected by the jury as best among the schemes, which did not arrange the assemblies in a single line.

T. T. Russell, University of Pennsylvania—An L-shaped plan enclosing a large totally unorganized area.

E. V. Johnson, Yale University—A series of parallel buildings involving waste of motion in passing material from one building to the next.

J. Cardenal, Catholic University of America—A "U" shaped scheme, entirely closed, failing to utilize the property and lacking all possibility for organized expansion.

REPORTS OF JUDGMENTS

DEPARTMENT OF ARCHITECTURE

ANALYTIQUE III AWARDS

AGRICULTURAL & MECHANICAL COLLEGE OF TEXAS:

NO AWARD: 4.

BEACON HILL SCHOOL OF DESIGN:

HALF MENTION: F. B. Cleveland.

NO AWARD: 1.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: J. S. Furr, A. J. Miller, C. J. Sec.

NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: W. O. Cain, R. N. Zuber.

HALF MENTION: E. F. Brogini.

ATELIER ESCHWEILER-MILWAUKEE:

HALF MENTION: E. F. Demien, R. J. Van Lanen.

NO AWARD: 1.

GEORGIA SCHOOL OF TECHNOLOGY:

FIRST MENTION: J. C. Hulse.

MENTION: P. H. Fuller, R. E. Slay.

HALF MENTION: S. K. Neill.

NO AWARD: 2.

ATELIER GNERRE:

MENTION: A. Newer.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: J. Squires.

NO AWARD: 1.

THE INTERIOR OF A COURTYARD 81 DRAWINGS SUBMITTED

ATELIER LICHT:

NO AWARD: 1.

MANHATTAN COLLEGE:

HALF MENTION: R. H. Arlinghaus, A. M. Davey, A. Fallotico, V.

L. Gibney, J. P. Lorne, R. R. Sattler, B. Sullivan, H. Wassmer.

NO AWARD: 1.

HORS CONCOURS: W. J. Murray.

ATELIER NELSON:

NO AWARD: 1.

NEW YORK UNIVERSITY:

MENTION: R. G. Stein.

HALF MENTION: J. Abbate, J. F. Castagna, A. C. Johnson, W. H. Marshall.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

FIRST MENTION PLACED: D. K. White.

PENNSYLVANIA STATE COLLEGE:

MENTION: G. A. Downs.

HALF MENTION: M. M. Bailey, R. M. Binkele, M. Pease.

NO AWARD: 3.

SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

FIRST MENTION PLACED: L. V. DeWitt.

FIRST MENTION: J. H. Crammer.

MENTION: R. B. Little, W. L. Weaver.
 HALF MENTION: S. H. Arthur, O. J. Baker, J. A. Evans, W. E. Clover, H. M. Gehm, D. Loomis, W. Shinderman, M. G. Weith, E. Wasserman.
 NO AWARD: 5.
 HORS CONCOURS: F. W. Schurecht.

YALE UNIVERSITY:
 FIRST MENTION PLACED: E. M. Williams, Jr.
 HALF MENTION: J. P. Wayne.
 NO AWARD: 1.

CLASS B ESQUISSE-ESQUISSE III
 AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
 HALF MENTION: J. Pfendt.

CATHOLIC UNIVERSITY OF AMERICA:
 HALF MENTION: J. A. D'Epagnier.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
 HALF MENTION: R. R. Carter.

UNAFFILIATED:

NEW YORK AND VICINITY:
 NO AWARD: 4.

GRANTWOOD, N. J.:
 HALF MENTION: C. H. Eichholz.

LOS ANGELES, CALIF.:
 NO AWARD: 1.

POUGHKEEPSIE, N. Y.:
 NO AWARD: 1.

AN ALUMNAE BUILDING
 181 DRAWINGS SUBMITTED

PRINCETON UNIVERSITY:
 HALF MENTION: H. G. Davenport, J. J. Swigart.

UNIVERSITY OF ILLINOIS:
 HALF MENTION: T. Danahy.

UNIVERSITY OF NOTRE DAME:
 MENTION: H. L. Kohlman.
 HALF MENTION: C. R. Campbell, N. D. Shambleau.

28TH PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

SECOND PRELIMINARY COMPETITION
 AWARDS

A GROUP OF MUNICIPAL BUILDINGS
 34 SKETCHES SUBMITTED

SECOND MEDAL AND SELECTED:
 HARVARD UNIVERSITY: P. M. Heffernan.
 NEW YORK UNIVERSITY: A. Waldorf.

MENTION AND SELECTED:
 PRINCETON UNIVERSITY: L. W. Smith.
 UNIVERSITY OF PENNSYLVANIA: T. T. Russell.

OTHER AWARDS

CATHOLIC UNIVERSITY OF AMERICA:
 HALF MENTION: V. F. Duckett, S. T. Stathes.
 NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
 NO AWARD: 1.

ATELIER GNERRE:
 NO AWARD: 2.

HARVARD UNIVERSITY:
 NO AWARD: 1.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
 NO AWARD: 1.

NEW YORK UNIVERSITY:
 NO AWARD: 4.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:
 NO AWARD: 1.

PRINCETON UNIVERSITY:
 HALF MENTION: W. R. James, Jr.
 NO AWARD: 1.

RENSSELAER POLYTECHNIC INSTITUTE:
 NO AWARD: 1.

UNIVERSITY OF ILLINOIS:
 HALF MENTION: M. R. Dobberman.
 NO AWARD: 3.

UNIVERSITY OF PENNSYLVANIA:
 NO AWARD: 2.

WASHINGTON UNIVERSITY:
 NO AWARD: 1.

YALE UNIVERSITY:
 HALF MENTION: M. C. Robb.
 NO AWARD: 4.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:
 NO AWARD: 2.

DEPARTMENT OF SCULPTURE

SCULPTURE PROGRAM VI
AWARDS

DOORWAY DECORATION
42 SKETCHES SUBMITTED

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION PLACED: J. Amore, M. E. Bacon, Jr., J. Coppolino.
FIRST MENTION: A. Wein, M. Monteleone.
MENTION: M. G. Anderson, F. deLorenzo.
HALF MENTION: L. deGerenday, J. Mirenda, W. N. Hirsch, E. A. Johnson.
NO AWARD: 8.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: R. McBain, L. Evans.

COOPER UNION:

HALF MENTION: P. J. McQuade.
NO AWARD: 3.

JOHN HERRON ART INSTITUTE:

NO AWARD: 1.

NEW YORK UNIVERSITY:

NO AWARD: 4.
HORS CONCOURS: S. Katz.

YALE UNIVERSITY:

FIRST MENTION: E. Kingman.
MENTION: E. Barnes, E. C. Rust, J. A. Batty, E. Mulliken.
HALF MENTION: S. Milici.
NO AWARD: 4.
HORS CONCOURS: T. A. Randall.

LIFE MODELING

MORNING CLASS

LIFE MODELING

EVENING CLASS

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: C. Iaia.
MENTION: J. R. Terken.
HALF MENTION: L. deGerenday, P. Diana, A. Arata.

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: J. Coppolino.
MENTION: J. Palmeri, S. C. Pietro, J. Mirenda.
HALF MENTION: A. Giampietro, M. Abel, W. N. Hirsch, J. Amore, M. Monteleone, G. Morrow, E. A. Johnson.

DEPARTMENT OF ARCHITECTURE

CLASS B PROJET III
AWARDS

AN OPEN-AIR MUSEUM
245 DRAWINGS SUBMITTED

AGRICULTURAL & MECHANICAL COLLEGE OF TEXAS:

MENTION: J. F. Doyle, S. J. Krenak, J. G. Smyth, A. B. Swank.
HALF MENTION: P. O. Bueno, M. F. Martin, E. Mattingly, J. A. Worley.
NO AWARD: 3.

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: M. M. Kohn.
HALF MENTION: W. D. Concolino, L. H. Kaplan, J. Pfendt, J. Van Scoyoc, I. Viehe-Naess.
NO AWARD: 8.

BEACON HILL SCHOOL OF DESIGN:

NO AWARD: 1.
HORS CONCOURS: A. K. Paine, Jr.

CARNEGIE INSTITUTE OF TECHNOLOGY:

FIRST MENTION: J. F. Thomas.
MENTION: N. J. Bell, C. G. Gable, E. J. Gerard, J. K. Hess, J. B. Hughes, B. Leuin, M. Patt, A. R. Ruprecht, J. K. Shear, J. Sill, J. W. Spotz.
HALF MENTION: K. S. Anderson, E. A. Avner, M. M. Black, G. W. Brown, K. D. Brown, F. J. Chopik, D. R. Courtney, M. J. Else, J. A. Grove, J. G. Harms, K. S. Helmstaedter, A. Lalli, W. C.

Livingston, R. O. Medicus, S. R. Patterson, C. A. Pearson, L. W. Reid, J. A. Scheibel, J. C. Wessenauer.

NO AWARD: 10.
HORS CONCOURS: R. H. Adams, S. W. Akerman, W. J. Cole, A. M. Leyh, J. T. Nichols, J. W. Rosst, J. R. Wohlsen.

CATHOLIC UNIVERSITY OF AMERICA:

FIRST MENTION PLACED: J. E. Dundin.
FIRST MENTION: J. J. Brady.
MENTION: R. T. Daniel, W. M. O'Neil, S. Passanesi.
HALF MENTION: J. Baer, C. H. Coogan, C. J. Fabrega, J. M. Walton.
NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

MENTION: J. Albert, I. S. Korach, K. V. Shimon.
HALF MENTION: P. K. Barnes, H. W. Haier, H. F. Redinger, B. Smith, F. L. Whitney.
NO AWARD: 1.
HORS CONCOURS: E. R. Hemsath.

DREXEL EVENING DIPLOMA SCHOOL:

HALF MENTION: A. G. McDermond.
NO AWARD: 1.

ATELIER ESCHWEILER-MILWAUKEE:

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 1.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: R. C. Robert.

HALF MENTION: M. R. Arias, W. N. Lamberson, L. H. Robertson.

NO AWARD: 5.

HORS CONCOURS: H. C. Rosenberg.

ATELIER GNERRE:

FIRST MENTION: P. A. Froelich.

MENTION: S. Miraldi, H. E. Zazzi.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

HALF MENTION: A. R. Szabo.

ATELIER LICHT:

NO AWARD: 1.

MANHATTAN COLLEGE:

NO AWARD: 5.

ATELIER MILLS:

NO AWARD: 3.

CHICAGO ARCHITECTURAL CLUB, ATELIER NELSON:

HALF MENTION: F. L. Anway.

NO AWARD: 1.

NEW YORK UNIVERSITY:

MENTION: M. E. Kessler, C. Sanfilippo, J. S. Unger, J. Vekassy.

HALF MENTION: A. A. Arbeit, W. J. Fazulak, R. W. Flood, J. W.

Franklin, V. A. Girone, S. Glaberson, S. H. Hughes, B. Librett,

W. Ouspensky, H. Tolmachoff.

NO AWARD: 2.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

FIRST MENTION: G. W. Edwards.

MENTION: B. Bond, E. B. Gamble, R. W. Jones, W. Moore.

HALF MENTION: R. R. Carter, W. Caudill, T. M. Sullivan.

NO AWARD: 1.

PENNSYLVANIA STATE COLLEGE:

MENTION: A. Brooks, J. A. Roope.

HALF MENTION: F. W. Kessler, H. C. Stuckeman.

PRINCETON UNIVERSITY:

MENTION: E. B. Willauer.

HALF MENTION: G. W. Locke, R. C. Raetz, J. J. Swigart.

NO AWARD: 2.

HORS CONCOURS: H. G. Davenport, J. L. Divino.

SAN FRANCISCO ARCHITECTURAL CLUB:

FIRST MENTION: D. S. Macky.

MENTION: R. E. Audsley, F. W. Trabucco.

T SQUARE CLUB ATELIER OF PHILADELPHIA:

MENTION: A. H. Borz, T. McDowell, F. E. Watson.

UNIVERSITY OF ILLINOIS:

FIRST MENTION PLACED: T. J. Russell.

FIRST MENTION: H. H. Meinberg.

MENTION: V. Aleks, T. Danahy, P. Ettington, B. E. Freitag, A. W.

Franzen, E. H. Fairbank, A. Henninghausen, V. J. Miller, R.

Stuermer, A. R. Williams.

UNIVERSITY OF NOTRE DAME:

MENTION: A. W. Kellogg.

HALF MENTION: A. B. Morrison, G. T. Rank.

NO AWARD: 23.

UNIVERSITY OF PENNSYLVANIA:

FIRST MENTION PLACED: H. M. Abbot, C. P. Andrade, C. H. Wheeler.

FIRST MENTION: A. P. Becht.

MENTION: C. P. Donnelly, C. K. Hagedon, A. H. Van Keuren.

HALF MENTION: H. J. Perry, C. L. Stetman, J. W. Wright.

UNIVERSITY OF VIRGINIA:

MENTION: F. E. Johnson.

HALF MENTION: P. S. Dulaney, H. Heyward, W. J. Lauck, Jr., W.

D. McKinnie, A. S. Robinson, L. M. Stevens, C. Taylor.

NO AWARD: 1.

HORS CONCOURS: T. Staley.

YALE UNIVERSITY:

FIRST MENTION: R. G. Hartshorne, Jr., R. I. Hoyt, D. P. Maier,

D. R. Scholes.

MENTION: J. S. Burrows, Jr., B. G. Chapman, E. E. Giles, S. L.

Klein, R. H. Licht.

HALF MENTION: W. W. Cummer, 2nd, W. V. Judson, K. Smith, M.

S. Wing.

HORS CONCOURS: J. R. Gillie, J. Salerno.

UNAFFILIATED:

ROCHESTER, NEW YORK:

NO AWARD: 1.

PATERSON, NEW JERSEY:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

HALF MENTION: K. H. Rippen.

CLASS A ESQUISSE-ESQUISSE III
AWARDS

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: J. Cardenal.

NEW YORK UNIVERSITY:

MENTION: S. Katz, F. Montana, S. Pilafian.

HALF MENTION: F. E. Innocenti.

AN AUTOMOBILE FACTORY BUILDING
148 DRAWINGS SUBMITTED

UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: G. C. Rudolph, T. T. Russell.

YALE UNIVERSITY:

HALF MENTION: E. V. Johnson.

THE LIST OF EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN AND SOCIETIES COOPERATING HAS OF NECESSITY BEEN OMITTED FROM THIS ISSUE OF THE BULLETIN